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for the

Piano



Tonograph Piece

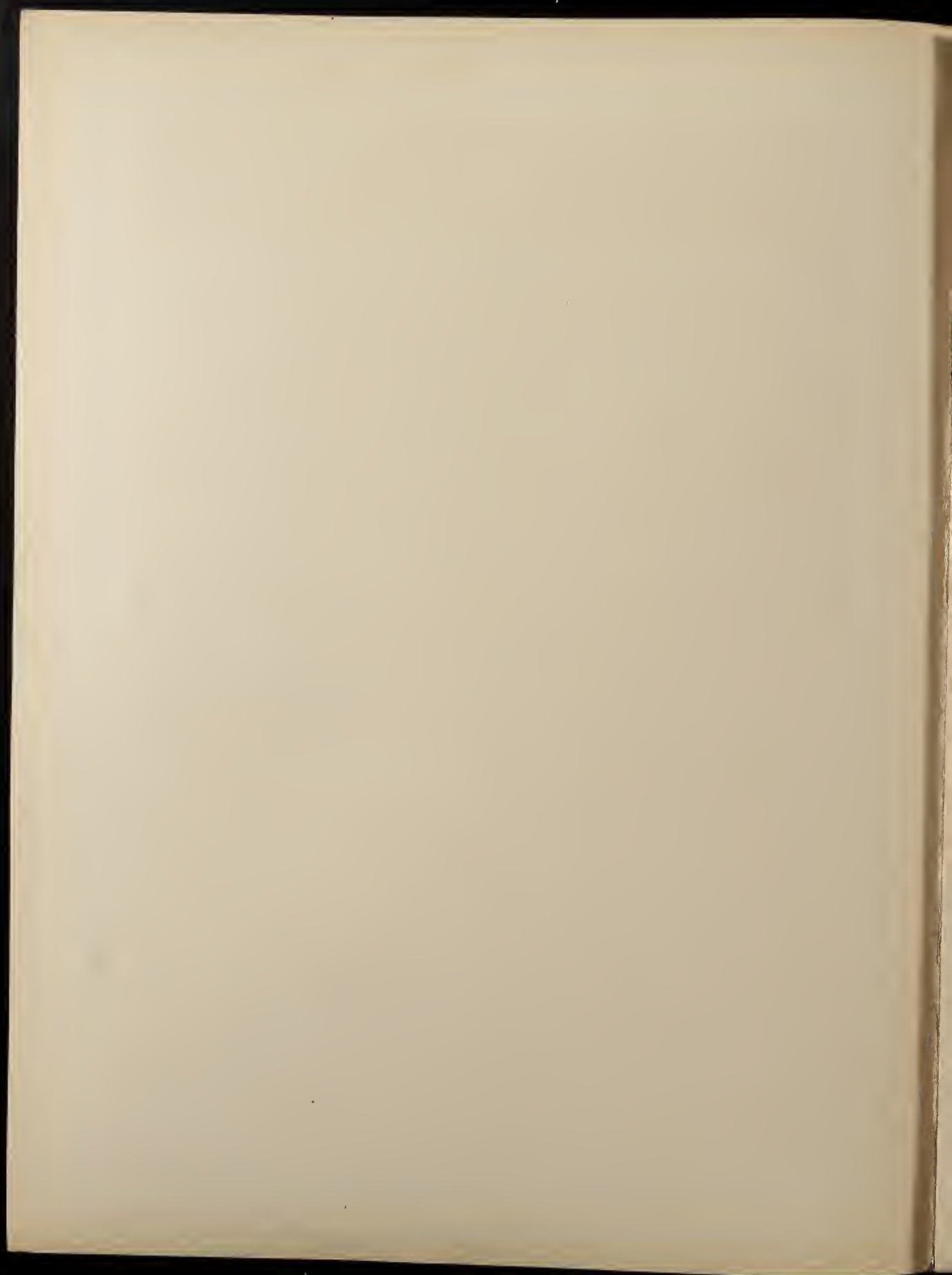
"Melody"

—KARL CZERNY

GRADE I—A

No. 2





donated by Miss L. M. W. Peene



PIANO

Grade I—A

TONOGRAPH PIECE IN C. Hamilton Conservatory of Music

BIOGRAPHICAL SKETCH—KARL CZERNY. (Char-ne.) LIBRARY

Born at Vienna, 1791.

Died at Vienna, 1857.

CZERNY celebrated teacher of the piano, remembered especially for the great number of studies which he composed for the instrument. He was born in Vienna, where he lived a peaceful life, teaching and composing. He had no near relatives and was never married, but his house was frequented by musical people, and especially by his pupils, to whom he was most kind and encouraging. Czerny displayed great skill in music while still a young boy, and for his teachers he had, besides his father, the great masters Beethoven and Clementi. Among his pupils were Liszt, Thalberg, Belleville, Mme. Oury and other famous musicians. Owing to his popularity and distinguished position as a teacher he had at times great difficulty in supplying the publishers, and although he is remembered chiefly by his piano studies, he left an immense number of other compositions in manuscript, such as Masses, Oratorios, Symphonies, Songs, etc.

FORM AND STRUCTURE.—We shall content ourselves by simply drawing your attention to the similarities and differences existing between different parts of the melody of this piece. Notice that the first two measures of the piece are like measures 5 and 6, but that measures 3 and 4 are different from 7 and 8. In other words, the musical thought contained in the first four measures starts out the same as it does for the second four, but ends differently. The melody in measures 9, 10, 11 and 12 is entirely different from any of the rest of the melody. The music in the last four measures is like the music in the second four.

Upon playing this piece through, it will be noticed that these different sections, parts or divisions of the melody seem to follow each other in the order in which they are needed, or in which they make the piece effective. Our later studies will show you that this is a fact that the order in which the ideas of the melody occur is not left to chance, but that they follow each other in definite, chosen order. The order may be changed, but order there must be of some kind or other, and repetition as well as order. It is the manner in which the melodies are repeated that distinguish the different forms one from the other, because each form has its own particular name.

HOW TO STUDY.—This piece must also, like the one given with Lesson 1, be regarded as a recreative piece. It is a recreation, however, that will be very beneficial to you, because while you are having the pleasure of picking this piece out, you are, at the same time, learning something.

You will notice that instead of a single set of five parallel lines, as you had in the other piece, you have two sets of five parallel lines connected by a brace; and that there are on the page four braces each connecting two of these sets of lines. The upper set of each pair is for the right hand, and the lower set for the left hand. Each set of lines is called a *staff*, and the two sets together are called a *double* or *grand staff*. The notes in each hand are like those in the other hand, except that they are separated by an octave, so that the melody is identically the same in both hands, but an octave higher in the right hand than it is in the left. The left hand uses the keys that were played in the other piece, the right hand plays keys an octave higher.

The figures in this piece do not refer to the scale numbers of the notes but to the fingering. 1 indicates the first finger, 2 the second, 3 the third, 4 the fourth, and 5 the fifth. In our previous piece we had you neglect the fingering altogether and play the melody with one finger. In this piece we advise you to follow the fingering. In the previous piece we had you insert numbers corresponding to the keys that you were to play—we shall have you do the same here. Begin with the left hand and number the first note 1, the second one 2, the third one 3, the fourth one 4, the fifth one 5, the sixth one 6, and so on. The numbers will be the same as the fingers of the right hand that play the same notes as they stand in the upper staff. Consequently, it will be easy to number these notes for the left hand by simply referring to the figures which indicate the fingers for the right hand. After knowing this, learn the left hand part. The fingers in the left hand part are reversed from what they were in the right hand part, and also from the numbers; that is, the fifth finger will play the note numbered 1, the fourth finger the note numbered 2, the third finger the note numbered 3, the second finger the note numbered 4, and the first finger or thumb the note numbered 5, always in the left hand part; but the fingers and the notes will exactly correspond.

After you can play the left hand part, and the right hand part, finally practice both hands together. You will count as follows: The first two notes in the piece will have one count, the second two notes will have the second count, the third note will have the third count, and the fourth note, the fourth count. The fifth note in the piece will have one count, the sixth one, count 2, the seventh one, count 3, and the eighth one, count 4 and so on. Go through the piece determining the count, and eventually learn, if possible, to play the piece according to your counting.

TONOGRAPH PIECE.

Edited and Annotated by Frederic Lillebridge.
Allegretto.

Czerny.

Allegretto, moderately fast.

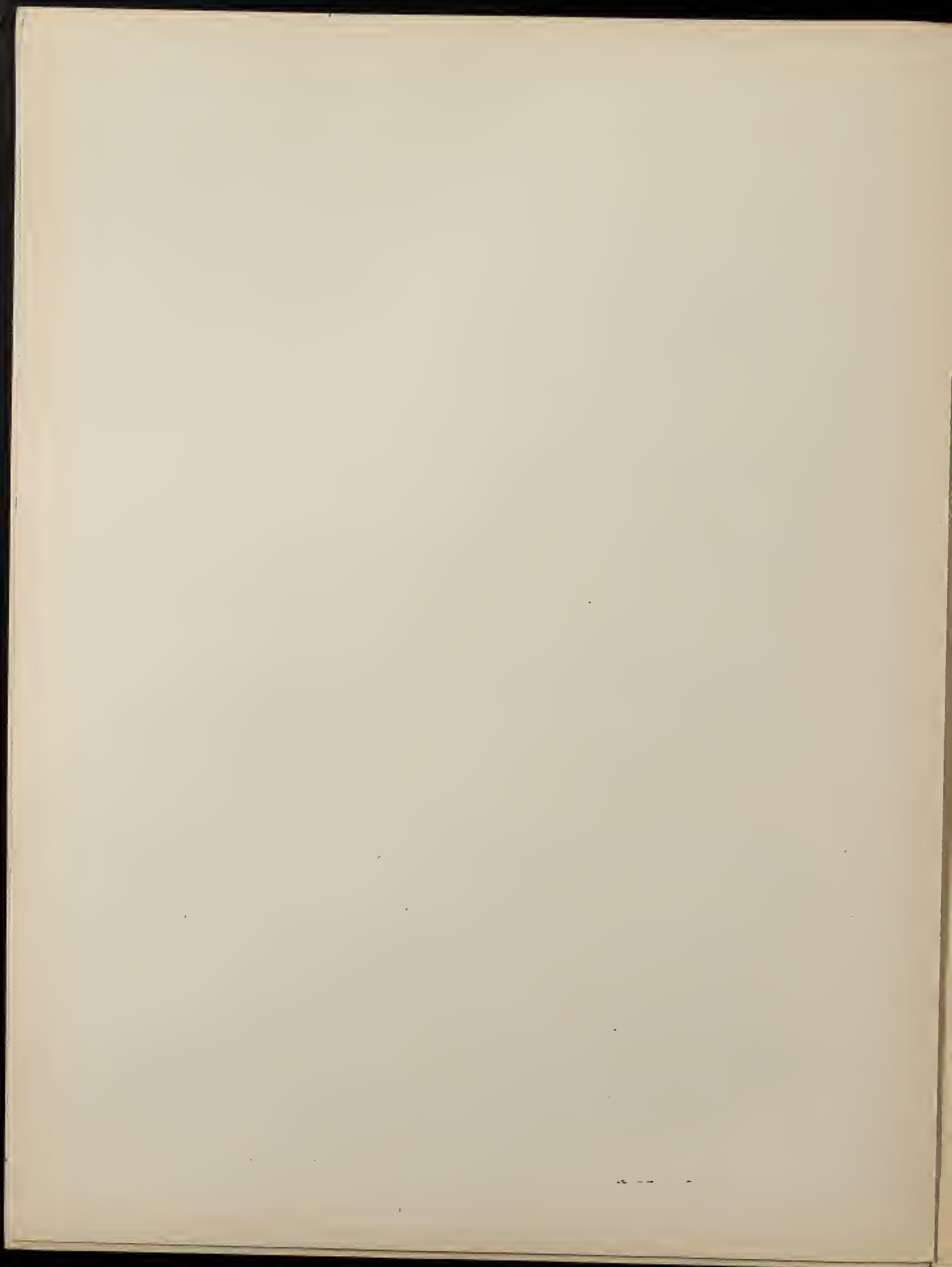
mf, moderately loud.

cresc., becoming louder.

The figures refer to the fingering.

Repeat each half of the piece.

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